DOCTOR WHO MONTHLY

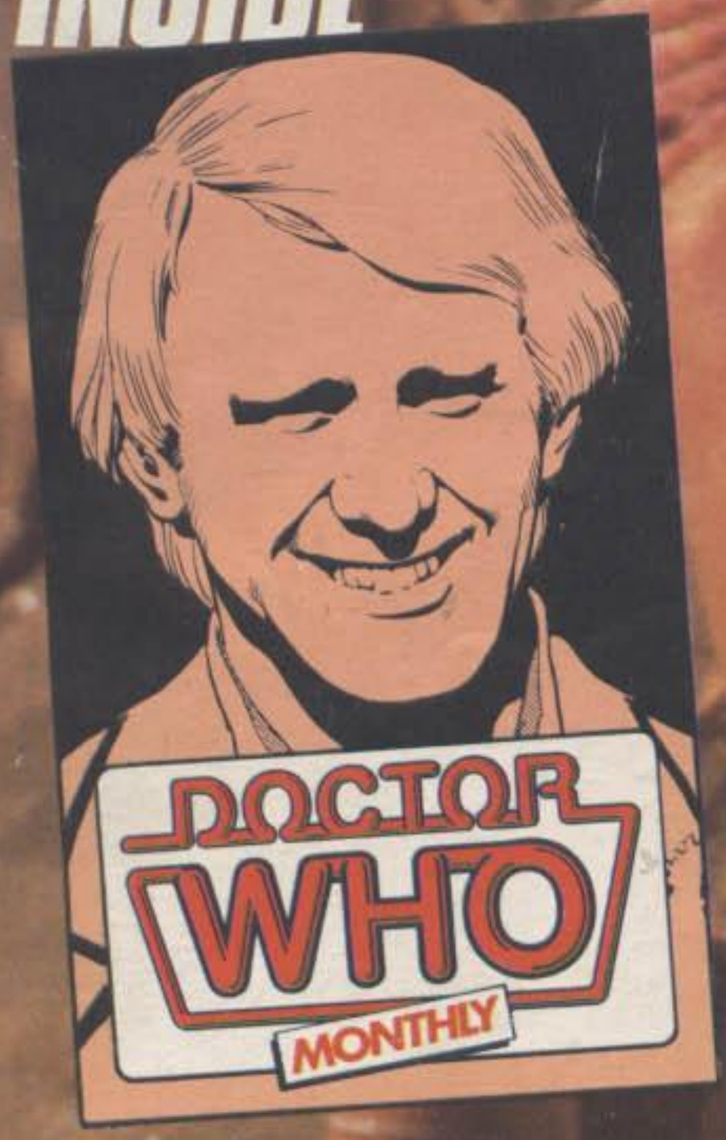
Feb No 73

50p

THE DOCTOR RETURNS TO YOUR SCREENS

PREVIEW OF NEW SEASON EPISODES

FREE STICKER INSIDE



February 1983 issue
Number 73

Editor:
Alan McKenzie
Feature Writer:
Richard Landon
Design:
Roger P. Birchall
Production:
Tim Hampson
and
Alison Gill
Distribution:
Comag
Financial Controller:
Robert W. Sutherland
Publisher:
Stan Lee
Adviser:
John Nathan-Turner

Left: Janet Fielding as Tegan in the new season of Doctor Who, which begins this January. Top right: A very cuddly-looking Yeti from the Patrick Troughton story, The Abominable Snowmen. Centre right: A scene from this month's comic strip adventure of the Doctor, featuring the enigmatic character known only as Shayde. Bottom right: Adrienne Hill as Katarina in the adventure, The Myth Makers.

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DOCTOR WHO

DOCTOR WHO LETTERS 4
Our readers write . . . see whether your letter is among this collection.

GALLIFREY GUARDIAN 5
All the news that's fit to print from every sector of Time and Space.

THE STOCKBRIDGE HORROR 7
The Doctor continues on his quest to discover just what has gotten into the TARDIS.

DOCTOR WHO ARCHIVES 15
This issue we look back to one of the Doctor's Trojan adventure, The Myth Makers.

BONUS COLOUR POSTER 20
This month's poster features the lovely Sarah Sutton as Nyssa.

DOCTOR WHO EPISODE GUIDE 24
All you need to know about the Tom Baker adventures from Full Circle to Logopolis.

MATRIX DATA BANK 26
The section of the magazine where we answer your queries on the twenty years of Doctor Who.

PREVIEW: NEW SEASON 28
We give you a foretaste of the first two stories in the new season of Doctor Who which starts in January.

DOCTOR WHO EXHIBITIONS 34
Doctor Who Monthly presents and account of the history of the various Who exhibitions around the country.

DOCTOR WHO LETTERS

ROOM FOR IMPROVEMENT

I am 16 now and since I was a toddler *Doctor Who* has always been my favourite programme, but I must say as I read Chris Drake's letter in issue 69 I found myself agreeing fully (albeit reluctantly) with his views on the recent TV programmes. The decline in *Doctor Who* hasn't just struck me, however. For about 3 or 4 years now I have noticed the show struggling a little bit to come up with REAL classics—such as *The Sea Devils, Ark in Space, Robot,* etc. But in those years there has always been at least a couple of very good stories (like *Underworld, Invasion of Time, Horror of Fang Rock,* etc) which made these seasons very respectable indeed. But looking at Peter Davison's first season as the Doc I couldn't honestly say that I saw on such story!

I am not going to go through each story of the last season and criticise it, but I will say that every story had its faults. The 2 best stories were *Castravalva* and *Earthshock* (because the Cybermen are one of my favourite monsters).

Looking to the future of the show now I am adament that *Doctor Who* can be great again. I hope John Nathan-Turner will learn from his mistakes ie giving immature boys like Adric such a major part in the show. The choice of companions is every bit as important as the actor who plays the Doctor and trying not to be unkind Adric was a little unconvinving. It's not just Adric though. I feel since the original Romana (Mary Tamm) left the quality of companions has left a lot to be desired, although Tegan is improving a lot.

There is a lot of good points in the show though as yet not fully exploited. Peter Davison is a brilliant actor and was the right choice to play the part. I also love Anthony Ainley's portrayal of the Master but recently I feel the writers of the show have tried to hide some atrocious storylines behind a load of technical mumbo-jumbo.

As for bringing back old foes, I think this is a good idea, but I would like to see a bit more imagination used when doing so eg revealing more about their past. What I would really like to see is the production team resurecting a foe which has only had a couple of appearences in the show like the Autons, the Sea Devils, the Yeti, etc.

Well, that's my views on the show, but I would like to make it clear that I'm not jumping on the bandwagon against John Nathan-Turner or *Doctor Who*. I don't think EVERY show can be a classic, but I do feel strongly that there is much room for improvement. So if next season is an improvement then I'll be the first to write in and congratulate John Nathan-Turner.

Lastly, I hear Nicholas Courtney is returning as the Brigadier. He is one of my all time favourite actors to appear in *Doctor Who* and I just hope that he is not subjected to the standard of scripts of the last season.

Dedicated Doctor Who Fan

A KIND WORD

Why, why, why does Nyssa make every boy in the land fall head-over-heels, helplessly in love with her? Nearly every boy that has written in has asked for a pin-up of that wet drop! How dare people comment about Tegan's glasses (Graeme Bassett, guilty I think?) & her "Kermit the Frog" smile plus that rude statement "has Peter Davison been hit over the head with a spanner?"! (Paul Cornell, AHEM!) No comment about Nyssa—needless to say.

Glad to see most covers and posters so far have been Peter Davison ones, keep up the good work! DOCTOR WHO? is as funny as ever, well done Tim and Dicky!

AMAZING at last they've done it! And, if you've no idea what I'm talking about which I'm sure is the case, it's *Cinderella* of course! Even if they did have to use such a funny way of bringing Peter Davison to our corner of the world!

By the way, you don't get many complementary letters on your page anymore do you?!!?

Anna Hankey,
Tonbridge,
Kent.

IGNORING HISTORY

I find it rather sad that a prestigious publication such as **Doctor Who Monthly,** a magazine that carefully represents all areas of the programme can in a simple sentence show a lack of respect for its past. I'm referring to the comment made after Dean Smith's letter (issue 68) and I quote; "Thankfully, these days, both the TV show and the comic strip are a little more imaginative than what was on offer ten years ago." Well, I deduce nothing of the kind. Many of the Pertwee stories were imaginative, fresh and invigorating with virtually every programme being impressively produced. I really hate to pick holes but I hardly think that *Time-Flight,* the most recent televised story had exactly an earthshattering plot. Neither did *Four to Doomsday* come to that. Yet stories like *Warriors Gate* are too complicated for their own good (I had to buy the book to understand it all!) However don't get me wrong. The latest season has undoubtedly been successful. But simply because we're in the "sophisticated 1980's" does not allow us to be smug. Let us not forget an important area of the programme that has partially (along with the Hartnell, Troughton and Baker eras) molded the show into what it is now (look at *Earthshock* for instance, purely Pertwee but there's no disputing that Eric Saward's cybermen story has been a phenominal success). I'm very open to various opinions about the programme in your magazine but sweeping statements like those is rather out of line I feel.

On a different note I must say how enjoyable **Doctor Who Monthly** continues to be. How about an interview with Matt Waterhouse in a forthcoming issue? Simply because Adric's no more doesn't mean that we've all lost interest in everybody's favourite Alzarian. The new picture strip is looking good as well. I think Maxwell Edison would make a superb companion for the Doctor in future stories. What a combination!

Nicholas Randell,
East Harling,
Norwich.

DOCTOR WHO? by Tim Quinn & Dicky Howett

OF ALL THE MYSTERIES SURROUNDING YOU, DOCTOR, THERE'S ONE THAT STANDS OUT AS THE MOST PUZZLING TO ALL YOUR FANS..
TV
WHAT IS THE MEANING BEHIND THE STICK OF CELERY?
NO MYSTERY. IT'S REALLY QUITE SIMPLE..
TV
I'M A MESSY EATER! NOTE THE EQUALLY MYSTERIOUS KETCHUP MARKS ON MY TROUSERS AND THE MATCHING EGG STAIN DOWN MY SHIRT!
11.

the GALLIFREY GUARDIAN

172 SCI-FI HALF-HOURS or 41 FEATURE LENGTH MOVIES

"The *Doctor Who* TV series is a smash success in the U.S.A. TV stations throughout America are queuing up to discuss the possibility of buying the series." This was the recent statement made by Bob Greenstein, Vice President and Marketing Director of Lionheart Television International the BBC's distributors in the U.S.A.

Since Lionheart have taken over distribution of the *Doctor Who* series in the States the popularity of the show in the colonies has never been so great. American television likes to buy things in big packages and they certainly have got just that with *Doctor Who*.

Along with the one hundred and seventy two Tom Baker episodes already available, Lionheart, by way of celebrating *Doctor Who*'s twentieth anniversary are releasing seventy eight new Peter Davison episodes. This will make a grand total of two hundred and fifty half hour shows or sixty two feature length films. This must be another first for *Doctor Who*. What other programme could boost such figures. Within a matter of days of the above information being released twenty markets signed up for airing from January 1983 by local stations including; Denver, Miami, Kansas City, Charlotte, San José, etc. So, Lionheart's take over from *Time Life* has caused a great deal of progress to be made in America and *Doctor Who* must surely be one of the most popular programmes to be screened there.

As a footnote, in Australia where the programme has been shown continually from 1965 to 1981, such was the outcry about it's subsequent absence from the airways that in 1982 a new batch of stories was purchased, beginning with the Leisure Hive. These John Nathàn-Turner productions have proved even more popular than their predecessors so that now A.B.C. TV in Australia have virtually a standing order for the *Doctor Who* series.

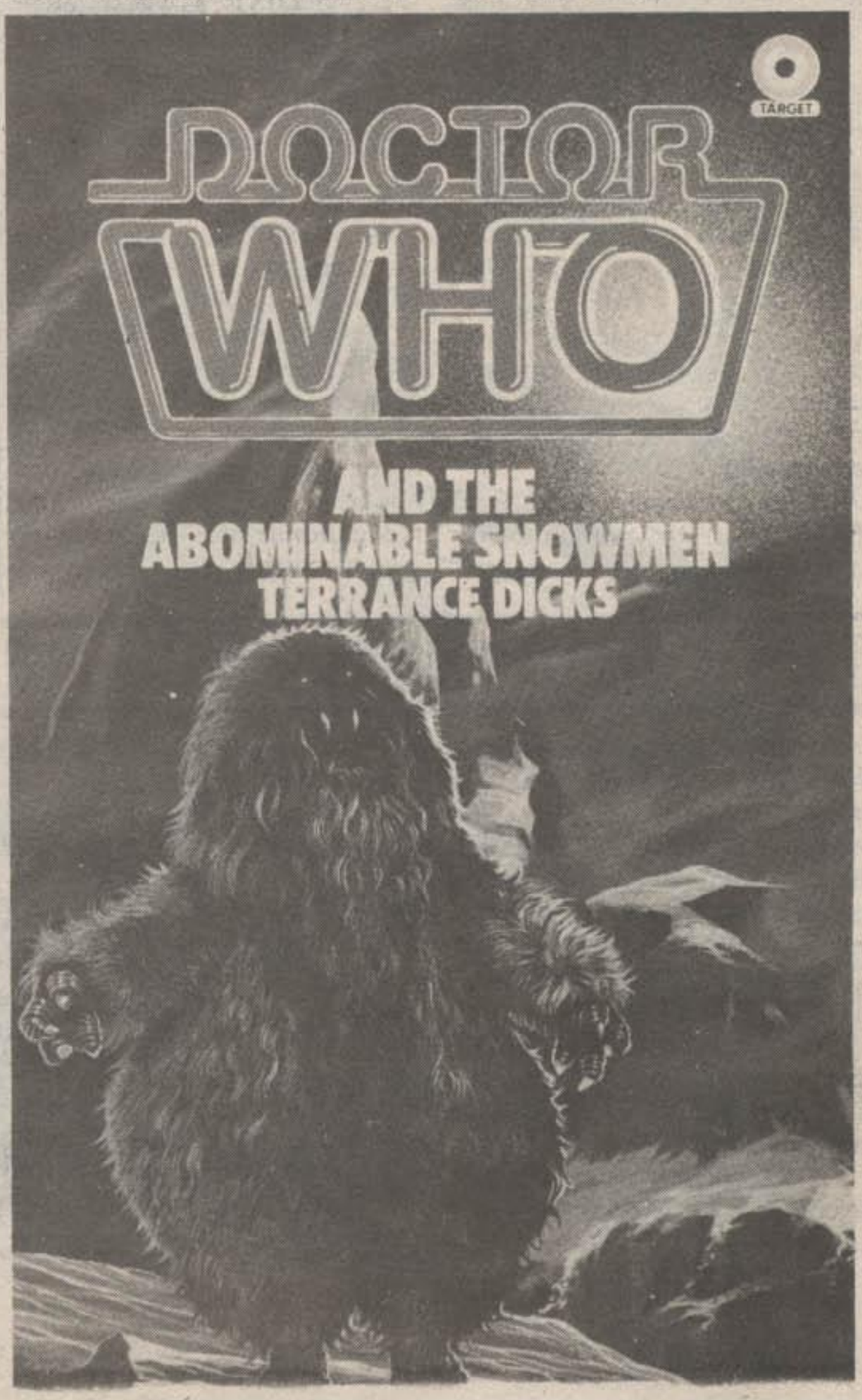
MORE FROM TARGET

In celebration of Doctor Who's twentieth anniversary, and in addition to the Special being produced by Peter Haining (to be released September 1983) it is also hoped that this year will see two further Specials from the W.H. Allen stable.

The first, to be released in June, is a Dalek Omnibus in hardback, featuring three Terrance Dicks novelizations: Dalek Invasion of Earth, Planet of the Daleks, and Genesis of the Daleks.

Secondly; for October a large glossy folio containing a large selection of the artwork produced for the TARGET covers. It will be in full colour with some relevant text. A must for collectors as some of the original book covers are no longer available.

By now Meglos and Castrovalva should be in the shops. These are to be followed by; Four to Doomsday by Terrance Dicks, Earthshock by Ian Marter, Terminus by John Lydecker. It is possible that the latter may well have a rather special cover. This month sees the release of two reprints; Planet of Evil and Pyramids of Mars. Both have new jackets illustrated beautifully by Andrew Skilleter, the latter being exceptional! February will see reprints of Web of Fear and Hand of Fear while March will have Invasion of the Dinosaurs and The Abominable Snowmen.



TOP JOB FOR EX-DOCTOR WHO PRODUCER

As announced in the newspapers recently Verity Lambert Executive Producer behind such television successes as *Fox*, *Minder*, *The Flame Trees of Thika* and *The Quatermass Conclusion*, has been appointed to the post of Managing Director of Thorn/EMI's Overseas Film Division, potentially one of the most commercial enterprises operating in Britain today.

Verity Lambert is best known to *Doctor Who* fans as Producer of the very first *Doctor Who* shows with William Hartnell. In 1963 was one of the youngest Producers working at the BBC, masterminding the first nineteen scripts as far as *Mission to the Unknown* before going on to make a star out of Gerald Harper in *Adam Adamant Lives*, and then doing the same to *Adam Faith* with ITV's show *Budgie* which ran in the late Sixties.

BEAT THE PANOTROPIC NET

Defeat the *Panotropic Net*. Our own panel of experts defy readers to submit a question that we cannot answer.

So, to start the ball rolling we have a letter from James Roberts of Esher. He asks; "In *Horns of Nimon* the Doctor removed the centre column from the TARDIS console for repairs. Yet in *Brink of Disaster* the Doctor told Ian that if the centre column were to come out then the energy stored underneath would be released, like the unleashing of a sun. Which exposition is correct?

Both in fact. The power of the TARDIS is, as was stated in *Brink of Disaster*, housed beneath the column. In *Horns of Nimon* the Doctor removed only the glass protection cover and the internal navigation aids. If you remember on the base of the column he placed the Conceptual Geometer that he was attempting to modify.

A similar instance occurred in the *Time Monster* with the Master's TARDIS. He had removed the glass protection dome and placed another apparatus in place of the navigational aids in order to give his Ship more power.

STAR DEPARTURE

Although next season will be seeing the return of many old friends and foes it will sadly also be seeing the departure of Sarah Sutton whose gentle yet resolute performances as Nyssa has won her many fans.

Having completed some dozen or so stories for the long-running programme Sarah Sutton will be leaving mid-way through the season, a move more or less co-inciding with the introduction of the Doctor's new travelling companion Turlough, played by Mark Strickson.

NEWS IN BRIEF

Carole Ann Ford (Susan Foreman) and Nicholas Courtney (The Brigadier) have just been added to the mounting list of guests to appear in the *Doctor Who Celebration—20 years of a Timelord*. The programme will also feature Patrick Troughton, Jon Pertwee, Peter Davison, Jan Fielding, Anthony Ainley and Mark Strickson. The Director of publicity recently said that the Doctor Who Exhibition is one of the top attractions in Blackpool. Along with the Tower, the Zoo and Pleasure beach.

With the re-appearance of the Black Guardian in *Mawdryn Undead* it is not surprising that his counterpart, the White Guardian should manifest himself as well. This will take place in the story *Enlightment*. Directed by Fiona Cumming of *Highlanders* and *Castrovalva* fame we are also fortunate in as much that Cyril Luckham will again play the part of the White Guardian.

LATE NEWS

The Longleat Anniversary Easter event is to be called: "The Doctor Who Celebration. Twenty Years of a Time Lord! It is a two day transdimensional experience with Doctor Who."

The confirmed dates are Sunday 3rd April & Monday 4th April.

Details of registration and tickets will be released soon.

IMPORTANT: Tickets are not available from The Doctor Who Office.

In the meantime for further details write to: BBC Enterprises (Ex.) P.O. Box 356, London W5 2YH, including an SAE.

THE CHORLEY AWARD OF THE MONTH

Every month we are inundated with thousands of letters, ranging from requests to serious questions. A few, within the mountains of mail cause a raised eyebrow and a quiver of mirth. In this new series of the *Chorley Award* we will print the classic of the month.

So, from Michael Sutton who wants to know; "What was the length of the Brigadier's moustache?"

As far as we can ascertain, Michael, it is twice as long as half its length!!!

Script: Steve Parkhouse Pencil art: Mick Austin Inks: Paul Neary Editor: Alan McKenzie

the Stockbridge HORROR

THE TARDIS HAS BEEN *INVADED* BY A *CREATURE FROM DEEP SPACE!*

*OCCUPYING THE TIME-MACHINE'S MASTER COMPUTER, THE BEING WREAKED HAVOC... AND AS THE DOCTOR STRIVED TO DISMANTLE THE COMPUTER'S "MIND", THE CREATURE **STRUCK** AGAIN!*

IT'S MANIFESTED IT-SELF AGAIN! NOT AS *FIRE* THIS TIME... BUT *SOLID ROCK!*

AND I'M *ALONE* AGAINST IT... NO WEAPONS... NO DEFENCES...

BUT THE DOCTOR HAD OVERLOOKED THE INCR-EDIBLE DEFENCE MECHANISMS INSTIGATED BY HIS GALLIFREYAN MASTERS...

NOT TO MENTION THE STUNNING EFFICIENCY OF A MAN CALLED *SHAYDE*.

SHAYDE! YOUR TIMING IS *PERFECT!* DID THE MATRIX-LORDS SEND YOU?

NO, DOCTOR... THIS MISSION WAS ACTIVATED *AUTOMATICALLY* BY A DEVICE IN THE TARDIS...

...WHICH WAS INSTALLED WITHOUT YOUR KNOWLEDGE ON YOUR LAST VISIT TO GALLIFREY...

SO... THE LORDS OF GALLIFREY ARE STILL ONE JUMP AHEAD OF THE GAME...

AND THIS TIME- I *HAVE* TO BE GRATEFUL...

DOCTOR... YOUR TIME MACHINE HAS BEEN COMMANDEERED BY AN *UN-IDENTIFIABLE FORCE*...

THE TARDIS IS *POSESSED!*

YES... I KNOW... I SUSPECTED IT ALL ALONG. I JUST DIDN'T WANT TO *ADMIT* IT TO MYSELF...

YOU SEE... THERE'S A GREAT DEAL I DON'T UNDERSTAND. BUT THERE ALWAYS *IS* WHEN *YOU'RE* INVOLVED... ISN'T THERE?

YOU MAY HAVE TO *ABANDON* THE TARDIS! LIKE A DISEASED MIND. THE TARDIS IS INFECTED BY SOME KIND OF PARASITE... THERE MAY BE *NO* CURE!

ABANDON THE TARDIS? BUT IT'S A *PART* OF ME! WE'RE A *TEAM!*

THAT MAY BE THE PROBLEM, DOCTOR ..YOU'VE BEEN WITH IT TOO LONG..

IT'S BECOME LIKE YOU... QUIRKY... IDIOSYNCRATIC... AND ULTIMATELY ...*SCHIZO-PHRENIC!*

IT'S NOW DEEPLY DIVIDED, PART OF IT WISHES TO PROTECT ITS OLD CHARACTER

...AND ANOTHER PART WANTS TO OPEN UP AND *WELCOME* THIS NEW PERSO-NALITY...

BUT THIS NEW ASPECT IS *DANGEROUS*... IT WISHES TO FEED ON THE TARDIS... TO ABSORB ENERGY AND *GROW...*

IT WILL LEAVE THE TIME-MACHINE A BURNT-OUT HULK!

UNLESS WE CAN SOME-HOW TIP THE BALANCE..

HOW DO YOU PROPOSE TO DO THAT?

I WILL ENTER THE TAR-DIS COMPUTER AND *CONFRONT* THE CREATURE...

WITH THE ENERGY, PROG-RAMMING AND TRAIN-ING AT MY DISPOSAL I CAN DICTATE MY *OWN* TERMS...

THE BEING WILL HAVE TO AD-APT TO *MY* WORLD ONCE I INVADE IT'S NEW HOME...

AND IF YOU FAIL?

THE SHADOW-MAN DID NOT REPLY, BUT INSTEAD, THE ORB OF HIS HEAD GLOWED WITH A SOFT WHITE LIGHT...

AND THE SCANNER SCREEN CAME TO LIFE..

WHAT IN HEAVENS NAME IS THAT?

YOU'VE BEEN AWAY TOO LONG, DOCTOR... YOU'VE *LOST TOUCH* WITH DEVELOPMENTS ON GALLIFREY..

YOU KNOW THAT THE MILITARY HAVE BEEN DEVELOPING A TARDIS FOR THEIR OWN PURPOSES...

WHAT YOU'RE LOOKING AT IS THEIR LATEST MODEL ... IF WE FAIL ... THEY WILL QUITE SIMPLY *BLOW YOUR SHIP TO ATOMS!*

ON WHOSE *AUTHORITY* HAVE YOU DONE THIS? WHO IS IN COMMAND OF THAT THING?

GREETINGS DOCTOR... I AM THE TIME-LORD *TUBAL CAIN*... ASSIGNED TO MILITARY OPERATIONS...

IT SEEMS YOU'RE IN A SPOT OF *BOTHER*, OLD CHAP!

YOU SHOULD BE *ASHAMED* OF YOURSELF! WHAT'S A TIME-LORD DOING SLUMMING AROUND THE MILITARY? GOOD HEAVENS... YOU'LL BE IN *POLITICS* NEXT!

WE'RE HERE TO KEEP A FRIENDLY EYE ON THINGS, DOCTOR... YOUR UNWELCOME VISITOR HAS A CERTAIN, SHALL WE SAY... *POTENTIAL* ...AND THE MILITARY DON'T LIKE TO OVERLOOK *ANYTHING*...

HOW MUCH OF THIS WAS *YOUR* DOING?

THERE'S NO MORE TIME TO BE LOST...

KEEP AN EYE ON THE DISPLAY SCREEN, DOCTOR...

CAN YOU SEE ME, DOCTOR?

YES... I HAVE CLEAR VISUAL CONTACT... WHAT DO YOU WANT ME TO DO?

THE CREATURE WILL SENSE AN INTRUDER, AND WILL BEGIN TO ATTACK!

IF YOU CAN WARN ME AHEAD OF TIME, I MAY STAND A BETTER CHANCE!

I CAN SEE THREE ATTACKERS... BEHIND YOU!

FWAMMM!

THOOM!

SHAYDE! ATTACKER REGISTERING ALMOST DIRECTLY OVERHEAD! I'LL DROP YOU TO THE NEXT LEVEL!

THUP!

THOOM!

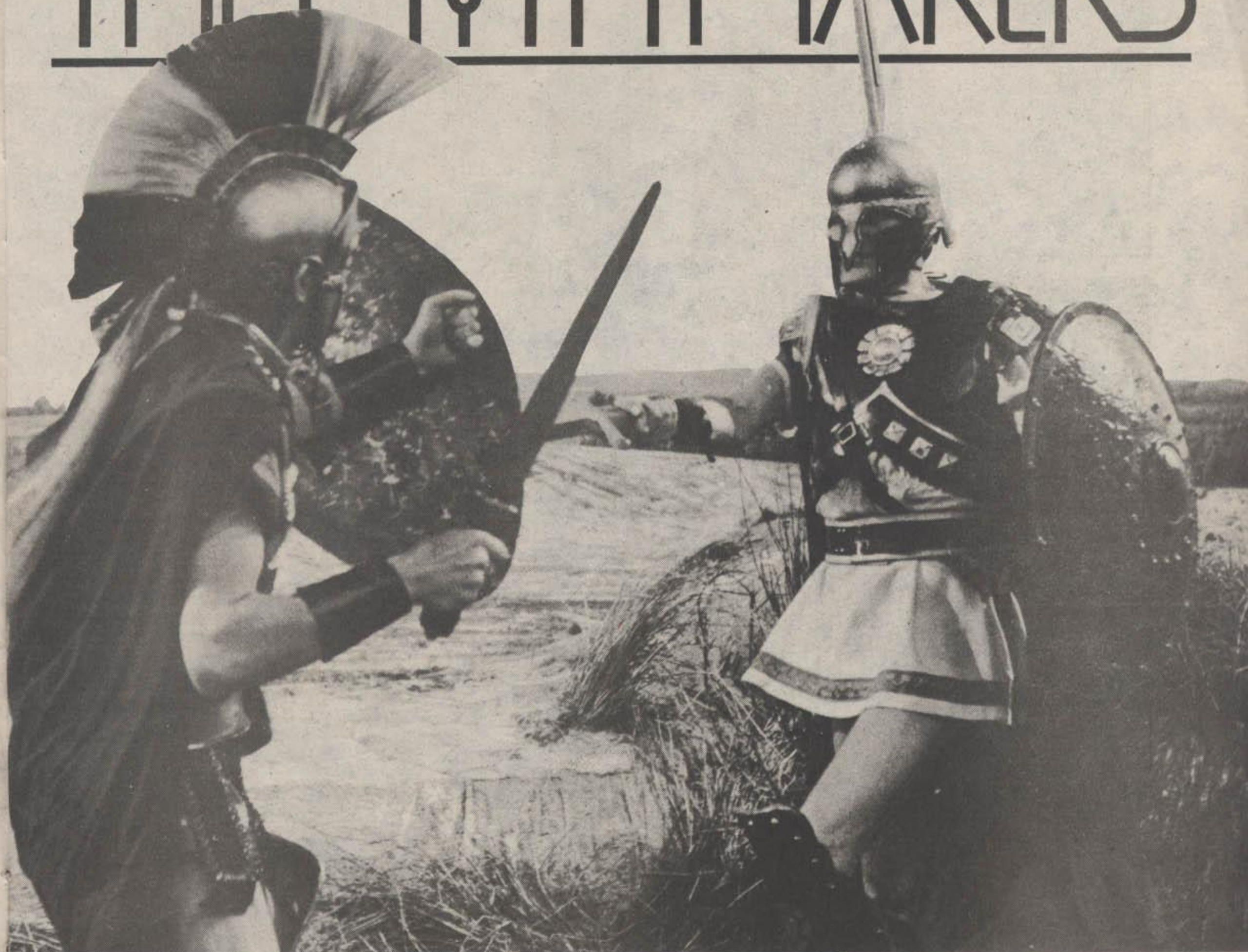
WHAAAMMFF!

OPEN THE GATES, DOCTOR!

I THINK WE'RE ABOUT TO MEET THE REAL ENEMY!

Doctor Who Archives

THE MYTH MAKERS



EPISODE 1

On a deserted Mediterranean beach two ancient warriors meet to do battle. Achilles, a Greek, and Hector the Trojan. Bitter enemies, the two fought fiercely unaware they were being closely watched.

Inside the ship the Doctor, Steven and Vicki study the scanner with interest. Then, much to the dismay of the others, the Doctor insists that he is going outside to ascertain their locale.

The battle has become more verbal as Hector challenges the Grecian god, Father Zeus, to descend from the heavens and save Achilles. Unfortunately it is not Zeus that appears but the Doctor with fatal consequences for Hector. As he stares at the Doctor in astonishment, Achilles' siezes his opportunity to slay his foe. Admonished by the Doctor, Achilles persuasive tongue induces his saviour to return to the Greek encampment and speak with Agamemnon.

Having seen the Doctor saunter off with Achilles, Steven decides to follow, first changing into more suitable clothes.

As the Doctor and Achilles look down on the city of Troy, Odysseus the Greek captain joins them. Not believing Achilles capable of slaying anyone he is made to swallow his words when shown Hector's body. As Achilles relates the Doctor's intervention as Father Zeus, Odysseus discovers the TARDIS.

On the TARDIS scanner Odysseus' face fills the screen. Frightened that he may get in, Vicki makes Steven hide behind the door armed with a sword.

Explaining the Ship away as a travelling temple the Doctor tries to leave. However, Odysseus demands that he stay as Agamemnon is always insisting that Zeus will descend to win the battle.

Convinced that the Doctor has been taken prisoner Steven leaves Vicki in the sanctury of the Ship to rest her twisted ankle. As she watches Steven on the scanner, so two Trojan soldiers peer out from behind some bushes.

In the Greek camp Agamemnon and his brother, Menaleaus argue the merits of the ten year war. Agamemnon maintains it is in honour of his family's name and to retrieve his brother's wife, Helen. Menaleaus, however, decries that his brother's true purpose is to control the trade routes to Asia Minor. Suddenly, Achilles bursts in and tells his story of the slaying of Hector and the appearance of Zeus. Agamemnon summons Odysseus.

Meanwhile, back at the TARDIS several Trojans stand examining the Ship and Hector's headless body. Not sure of what to make of the Space and Time vessel, a Legionaire places a medallion by the doors. On it is embossed the Great Horse of Asia.

Odysseus confronts Agamemnon with his prize, the Doctor. There is some quandary over the Doctor and what to do with him. Ever the politician Agamemnon decides on a "reverent" arrest. Having asserted a modicum of respect, the Doctor settles down to enjoy a lavish meal and exchange pleasantaries.

Steven's progress was slow. More than once he has to shelter from patrolling Trojans on his way to the Greek camp.

Cyclops was the dumb servant to Odysseus and now, following his master's instructions made his way back to the Doctor's "Temple". In the Greek camp itself, Steven is spotted and caught by Odysseus.

Confronting each other in the tent of Agamemnon, the Doctor and Steven pretend ignorance of one another. The suspicious Odysseus tries to trap the Doctor by threatening to kill Steven as a spy. Artful as ever, the Doctor postpones the execution, without losing face, by promising to cast a thunderbolt at Steven outside his "Temple" in the morning. It is now that Cyclops returns and imparts his news via sign language to Odysseus. Gloating Odysseus informs them that the "Temple" has vanished. Disappeared into thin air!

Indeed, where the TARDIS once stood, now only remains the Trojan medallion!

EPISODE 2

As Agamemnon, Odysseus, the Doctor and Steven arrive on the beach accompanied by several soldiers the small medallion is buried by the drifting sand. Unable to find the TARDIS they do find some tracks and footprints which down to Troy. The Doctor admits that he and Steven are not Gods and the rather irate Agamemnon orders them to be put to the sword. With one last desperate gamble the Doctor tries to tell Odysseus the truth!

Down in the city of Troy, Paris, son of King Priam, returns triumphantly from patrol with his prize. The TARDIS! As it is set down in the square, Vicki watches on the monitor screen. In fact the Ship causes quite considerable consternation among the Trojan hierarchy as no-one can decide exactly what it is. Paris decides on a monument to his initiative as a suitable purpose.

Cassandra, high priestess of Troy warns of her dreams and not to accept any gifts or plunder from the Greeks. After more futile wrangling and unable to gain access to the Ship they decide to burn the TARDIS along with anyone who may be hiding within!

Overhearing all this a very worried Vicki quickly changes her clothes. She is going outside.

Having returned to the Greek camp, a now bound Steven and Doctor finish relating their story. Odysseus finds their tale so incredulous that he almost believes them. At least he believes them enough to release them and gives them two days to come up with a plan to capture Troy.

In Troy, branches and sacrificial oil are placed around the TARDIS. As Cassandra invokes a ritual prayer of acceptance to the Gods, Vicki walks out of the Ship. Claiming to come from the future Cassandra immediately brands her as a sorceress. However, enchanted by her youthful charm King Priam takes Vicki under his wing, renaming her Cressida. As they retire to the palace, King Priam orders Paris back to the war to kill Achilles and dismisses the wailing Cassandra back to her temple.

Steven suggests using the "Wooden Horse" to enter Troy but the Doctor disregards this as an invention probably of Homer and completely

impractical. Typical of the Doctor he insists that if he is to help Odysseus, he in turn must help find Vicki. The Greek captain merely laughs. However, fortune smiles as Paris returns calling for Archilles. Steven, disguised as Diomedi, a fallen Greek warrior, will engage in battle with Paris and lose. Thus a prisoner he will be taken to Troy where hopefully he can search for Vicki and the TARDIS.

And so, a while later out amongst the sand dunes Steven, alias Diomedi, meets up with Paris, Prince of Troy. A pathetic battle ensues with Steven finding it hard to lose. But lose he does and so on to Troy.

Over a delicious meal Vicki learns of the Trojan's passion for horses and in consequence remembers the old legend of the Wooden Horse. Quizzing her on it, Vicki avoids answering by asking after King Priams son, Troilus to whom she finds herself strangely attracted. Just as the King manages to get back on the subject of war and the Wooden Horse, Paris bursts in to tell of his first and only victory. As Steven enters he is so surprised at seeing Vicki he calls her name. Cassandra, come to see what all the commotion is about, hears this and reacts immediately. Denouncing them both as Greek spies orders the guards to take them away and kill both of them.

EPISODE 3

Much to King Priam's amazement Paris asserts his authority and commands the guards to halt. The brother and sister conflict comes to a head and has to be resolved by the King. He gives Vicki one day in which to impart such knowledge to enable them to gain a speedy victory or if she is a sorceress, to use her supernatural powers to turn the tide of battle in their favour. Failure to comply with either alternative will result in her being burnt and Steven put to the sword.

With only one day left the Doctor decides upon using catapults firing darts large enough to hold a man. He explains the principle, with a model demonstration, to Odysseus who is quite taken with the idea of flying over the walls of Troy. The Doctor commends himself on such a brilliant idea only to hav his self indulgence shattered when Odysseus informs him that he, the Great Father Zeus, will have the privelage of being the first man to fly!

Down in the Trojan dungeons Steven and Vicki argue over whose fault their present predicament lies with. Suddenly someone attracts their attention from outside. It is Cyclops. Steven tries to tell Cyclops to warn the Doctor to hold up the invasion for one day but he is interrupted by the

arrival of Triolus. He has brought some food for Vicki.

Pacing up and down the Doctor tells Odysseus to dismiss his workforce. He has made a miscalculation and announces that man was never meant to fly. Enraged, Odysseus threatens to catapult the Doctor over the wall without the machine. In a last desperate gamble the Doctor propounds the theory of the "Wooden Horse". This, to the Doctor's relief, is more acceptable to Odysseus.

As Vicki eats her food, she and Troilus settle down to a peaceful and cosy chat. Much to the frustration of Steven, who is concerned whether Cyclops had returne with the message, if in fact he had even understood it.

In Agamemnon's tent the Doctor and Odysseus explain their plan. They will build a horse, forty foot high and hollow. Then with its belly full of Greek soldiers the rest of the army will sail away. When the Trojans find the horse they will think it one of their Gods and take it into the city. At night the Greeks will come out of the horse, open the gates to let in the returned Grecian armies. The idea goes down a treat with everyone except the Doctor who learns from Odysseus that he is to accompany the horse into Troy.

Vicki finishes her meal and thanks Troilus, who has well overstayed the prescribed visiting time. She asks for some food for Steven. Troilus seemingly jealous says that the guards will throw him a few scraps later. When Troilus leaves Steven rebukes Vicki on her behaviour but is grateful for the chicken leg she has saved for him. As Vicki ponders over the wonders of this ancient life style Steven is more worried as to whether Cyclops has managed to get out of Troy safely.

Unfortunately for Cyclops he has met up with a Trojan patrol, headed by Paris. Unaware that the Cyclops cannot speak Paris demands to know who he is. Treating Cyclops sign language as an insult to his command a soldier thrusts a spear through the little man. Paris is a little put out. Now he will never know who Cyclops was.

Within the Greek camp now stands the Gigantic Wooden Horse. The Doctor and Odysseus examine their "secret weapon". Odysseus is more than pleased but the Doctor has reservations over the stability of the construction.

Steven has a chance to vent his frustrations on the guards bringing his food. His unsuccessful attempt at escape is scorned by Vicki.

As evening falls, inside the wooden horse the Doctor peered out detecting movement below. One by one the Trojan soldiers congregated around the base of the horse, staring at it in amazement.

In Troy news of the Greek's departure signalled the end of the war. Rejoicing and parties in the streets were the order of the night. King Priam orders the release of Vicki, firmly believing that she is responsible for this miracle. As Troilus, overjoyed, releases Vicki she palms the cell key in order to release Steven later.

Aboard the Horse, Odysseus orders complete and utter silence as the Trojans begin to drag the protesting effigy towards Troy.

In the palace Vicki is warmly greeted by a most grateful King Priam. Cassandra hovers in the background, suspicious as ever. Then, Paris enters confirming that every single Greek has gone plus he has found the Great Horse of Asia. They all go to the balcony to watch its progress. On seeing this awe inspiring sight Vicki utters; "The Trojan Horse". Cassandra seizes upon this claiming that the Horse will be the downfall of Troy and that Vicki knows this. Paris tell her to stop being so stupid but Vicki's expression gives away her true thoughts. All the time the Wooden Horse moves inexorably nearer.

EPISODE 4

Yet again brother and sister are at loggerheads enabling Vicki to slip away, unseen. As the pointless arguing dies down, Troilus is the first to notice Vicki's absence. He goes off in search of her. Cassandra draws her handmaiden, Katarina, to one side and instructs her to watch for Vicki.

At this precise moment Vicki is releasing Steven from his cell. They both take refuge out in the square amongst the crowd welcoming the Horse.

As the Great Horse rolls to a standstill in the middle of the square, inside it Odysseus orders complete silence, especially from the protesting Doctor. They await nightfall.

Observing from the balcony Paris remarks the nothing disasterous has happened. However, Cassandra prophetically maintains that it will. They all descend to the square below.

Already down in the square Steven and Vicki marvel at the huge edifice. They assume that the Doctor is inside and has an escape plan. Vicki notices Katarina and decides that she had better return while Steven hides. He tells her that if she really thinks a lot of Troilus, to tell to leave the city before the fighting begins.

Vicki joins King Priam and the others just as Troilus announces Steven's escape. Feigning innocence she escapes having to explain her absence. As the others all leave to organise the celebrations Cassandra instructs Katarina to stay with Vicki. When they have all gone Vicki tries hard to hold back her tears. "Oh, let it not happen."

In the Horse's belly the Doctor and Odysseus are once again quarrelling. The Doctor insists on being let out. With a virtual shouting match on their hands, Odysseus threatens to make the Doctor his first victim in Troy if he does not be quiet. The Doctor sits and sulks!

That night as the two girls sleep, Troilus creeps

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in and wakes Vicki. She asks him to go out and find Diomedi and bring him back. Troilus is apprehensive but will keep his word as a Trojan. Vicki explains that she wants him to have his own prisoner and that Diomedi is not armed. Troilus leaves at once.

As the young Trojan leaves the city, so the trap door in the belly of the Horse opens. The Greeks emerge. Killing the few Trojan sentries they head for the gates.

Meanwhile, out along the coastline Troilus calls for Diomedi only to be confronted by Achilles! A brief battle ensues resulting in the death of Archilles and Troilus being wounded. As he stands over Achilles dead body he looks out to sea. Horrified he watches the Greek armies returning.

As Troilus struggles back to Troy he is overtaken by the Greeks led by Agamemnon on horseback. They arrive at the city, the massive gates swing open and the massacre begins.

Cassandra and King Priam are resting in the palace when suddenly Paris rushes in. In the distance a woman's screams can be heard. Paris tries to baracade the door but within seconds Odysseus has broken through. "I told you so!" Odysseus gives the order to slay them.

Amid the carnage in the square there is a chance meeting between Vicki and the Doctor. Vicki instructs Katarina to go and fetch Steven while she and the Doctor enter the ship. She has something very important to ask.

As Katarina seaches she finds Steven engaged in a fight with a Trojan. Wounded, he is saved from death as a Greek resumes the fight for him. Carefully, Katarina helps the staggering Steven back to the Ship.

The TARDIS door opens and Vicki comes out crying. Hugging the Police Box for a moment she turns and disappears into the crowd. Vicki was on her way to join Troilus.

Up in the palace Cassandra has been spared. She is to be a present to Agamemnon from Odysseus. She is carried off cursing and screaming. Odysseus looks down into the square.

He sees the Doctor and Katarina helping Steven into the TARDIS. Shouting for the guards, Odysseus commands the Doctor to stop. With Katarina and Steven safely installed in the Ship the Doctor turns to face Odysseus and tells him precisely what he thinks of him. Quickly, the Doctor retreats inside the Ship as the guards surround the TARDIS. The familiar noise of the engines fade with the Police Box and for the first time Odysseus has doubts. "Were you Father Zeus, after all?"

On a cliff top, away from the sacked city, Vicki finds the wounded Troilus. The mutual love between them dispels the need for explanations and below they spot Troilus' cousin, Aneas, coming to their aid. Vicki was now part of this world.

The Ship is now in full flight as Katarina bathes Steven's wounds while the Doctor fusses over his beloved controls. Taking a few moments off he tries to explain the situation to Katarina especially that he is not a God, as she believes. That done he returns to the controls. Somewhere he has to find some drugs for Steven.

EPISODE GUIDE

FULL CIRCLE (Serial 5R, 4 episodes)

EPISODE 1 (October 25)
The Doctor and Romana are trying to ascertain their location when a young lad, Adric, stumbles aboard the TARDIS. Telling them of "Mistfall", K-9 and the Doctor leave the Ship to investigate the legend. By a misty waters-edge the Doctor watches in trepidation as huge, grotesque scaly creatures, oozing with silt and slime lumber towards him.

EPISODE 2 (November 1)
To avoid being used as a battering ram Romana takes the TARDIS to the Outlers cave. Emerging, they see the Riverfruits spawning their spidery contents. Varsh and the others retreat into the Ship. In a blind panic they take off leaving a fascinated Romana trapped. Bitten, she falls to the floor. Within seconds her body is covered by the black seething mass.

EPISODE 3 (November 8)
Finding Romana's bedroom devastated the Doctor and Adric follow a trail of debris around the Starliner. Ahead of them, on the lower decks is Romana. Her face a maze of glowing blue veins, she turns the outer-hatch wheel and waits with a sick smile. Slowly, from the depths of the outside grey mists, came the Marshmen, achieving their goal of boarding the Starliner.

EPISODE 4 (November 15)
Leaving Login and Garif deliberating over the green firing button, the Doctor installs Adric's farewell present, the Image Translator. This proves that the Ship is in Exo-Space. Mobile at last the Starliner powers off into the depths of E-space leaving Romana and the Doctor trapped. Unaware of the stowaway on board they search for a C.V.E. and a way out.

Tom Baker *(as The Doctor)*, Lalla Ward *(Romana)*, Richard Willis *(Varsh)*, Bernard Padden *(Tylos)*, Adrian Gibbs *(Rysik)*, Andrew Forbes *(Omril)*, June Page *(Keara)*, Leonard Maguire *(Draith)*, Tony Calvin *(Dexeter)*, Matthew Waterhouse *(Adric)*, James Bree *(Nefred)*, Alan Rowe *(Garif)*, George Baker *(Login)*, Marney Lawrence *(Marshman)*, Norman Bacon *(Marshchild)*.
Directed by **Peter Grimwade**, Teleplay by **Andrew Smith**, Script Editor **Christopher H. Bidmead**, Designed by **Janet Budden**, Incidental music by **Paddy Kingsland**, Produced by **Nathan-Turner**.

STATE OF DECAY (Serial 5P, 4 episodes)

EPISODE 1 (November 22)
Following Kalmar's directions the Doctor and Romana tread a wary path towards the Tower. Night has fallen with an uneasy swiftness in E-space, scaring Romana into twisting her ankle. As the Doctor helps her up a dark cloud approaches them. A cloud of vampire bats! A few swoop low, one biting the Doctor, then after a moment's hesitation the whole flock descends on the couple.

EPISODE 2 (November 29)
As the Doctor and Romana descend further the sonorous thumping gets discernibly louder. Reaching the fuel tanks the Doctor discovers that they are full of blood! Sliding out through a rocket vent the Doctor and Romana find themselves in a dank, gloomy amphitheatre. The ground seems to pulsate in time with the thumping. Like a malevolent heartbeat. Suddenly they are not alone. Behind them, Aukon welcomes them to his domain.

EPISODE 3 (December 6)
Attempting to rescue Adric from the Inner Sanctum, Tarak and Romana wake Zargo and Camilla. Disarmed by Camilla, Tarak is lifted bodily by Zargo and flung to the ground. There is a sickening thud as Tarak's neck breaks. Preferring fresh blood, Zargo removes the blade from his chest and with an evil smile advances on a horror-struck Romana.

EPISODE 4 (December 13)
With Earth engineering at its best the Doctor makes a final adjustment to Kalmar's precious video console. A hefty thump! Congratulations turn to farewells and the Doctor, Romana and Adric board the Tardis. Somehow the Doctor has to return Adric to Alzarius and Romana to Gallifrey but first they all have to escape from E-Space.

Tom Baker *(as The Doctor)*, Lalla Ward *(Romana)*, John Leeson *(voice of K-9)*, Matthew Waterhouse *(Adric)*, Emrys James *(Aukon)*, William Lindsay *(Zargo)*, Rachel Davies *(Camilla)*, Iain Rattray *(Habris)*, Clinton Greyn *(Ivo)*, Rhoda Lewis *(Marta)*, Dean Allen *(Karl)*, Thane Bettaney *(Tarak)*, Arthur Hewlett *(Kalmar)*, Stacy Davies *(Veros)*, Stuart Fell *(Roga)*, Stuart Blake *(Zoldaz)*.
Directed by **Peter Moffat**, Teleplay by **Terrance Dicks**, Script Editor **Christopher H. Bidmead**, Designed by **Christine Riscoe**, Incidental music by **Paddy Kingsland**, Produced by **John Nathan-Turner**.

WARRIOR'S GATE (Serial 5S, 4 episodes)

EPISODE 1 (January 3)
Chasing Biroc through the white void the Doctor comes across the "Gateway". He ventures inside and passing through the Banqueting Hall, arrives in the armoury. Around the room are several archways which are filled by mirrors. Standing beside each mirror stands a motionless Gundan guard. Biroc' dusty trail leads to one of the mirrors and stops. As the Doctor bends to examine the mystery, silently a Gundan swings its axe down towards the Time Lord's neck.

EPISODE 2 (January 10)
On the bridge of the Privateer Romana struggles against her bonds. A deep, rasping breathing is getting nearer when suddenly, a shadow falls across the entrance. Paralysed with fear she fights the overwhelming urge to scream. The shadow begins to move, shuffling nearer as the erratic breathing gets louder. Finally, a badly wounded Lazlo comes into view and approaches Romana.

EPISODE 3 (January 17)
The massive wooden doors of the banqueting hall burst open and the Gundan charge in. A heated argument between the Doctor and the Tharils is instantly suspended as the lead Gundan smashes his axe into the table. The Doctor's world dissolves with only Romana remaining positive. Within seconds the Banquet and Tharils have been replaced by skeletons, must and decay. An astonished Rorvik welcomes the Doctor back at the point of a gun!

EPISODE 4 (January 24)
This time the garden is real. Real flowers, real grass and real water fountains. Romana hears the familiar resonance of the TARDIS engines. The Ship partially materialises over the Sun House balcony before vanishing forever. As she bids the Doctor goodbye, Lazlo joins her and the sadness fades. She and K-9 follow the Tharil into a new life together.

Tom Baker *(as the Doctor)*, Lalla Ward *(Romana)*, Matthew Waterhouse *(Adric)*, John Leeson *(voice of K-9)*, Clifford Rose *(Rorvik)*, David Weston *(Biroc)*, Kenneth Cope *(Pachard)*, Vincent Pickering *(Sagan)*, Freddie Earl *(Aldo)*, Harry Waters *(Royce)*, David Kincaid *(Lane)*, Robert Vowles *(Gundan)*, Jeremy Gittins *(Lazlo)*.
Directed by **Paul Joyce**, Teleplay by **Steve Gallagher**, Script editor **Christopher H. Bidmead**, Designed by **Graeme Story**, Incidental music by **Peter Howell**, Produced by **John-Nathan Turner**.

THE KEEPER OF TRAKEN (Serial 5T, 4 episodes)

EPISODE 1 (January 31)
Summoned by the five Consuls the Keeper materialises on his throne in the Sanctum. The Doctor and Adric are ushered forward for identification. The aged Keeper's head looks forward with a start. "Consuls. We are invaded! Infinite evil!" With that he slumps back and fades from view.

EPISODE 2 (February 7)
In the Grove, under the blazing stare of the Melkur, the Doctor activates the Fold-Back Flow Inducer and the TARDIS re-materialises. From the undergrowth, Kassia runs in front of the Ship's doors. From her eyes twin beams of red light emit, felling the approaching Tremas. Simultaneously, a concealed Foster operates an electrified net, trapping the Doctor and Adric.

EPISODE 3 (February 14)
Against the Doctor's advice, Kassia is given access to the Source as Katura completes the Transition. As the Doctor sends Adric and Nyssa to the Ship, Kassia begins to writhe in agony as her body starts to turn in on itself. Slowly her wracked form is replaced by the hulk of the Melkur!

EPISODE 4 (February 21)
With a new Keeper in control of the Traken Union and with the Doctor and Adric gone, the Inner Sanctum is again peaceful. Curious, Tremas inspects a foreign object hidden in a corner. Touching it he is transfixed. A gloating, hooded figure emerges and the two bodies gradually melt together. At last the Master has a new body in which to roam and torment the Universe.

Tom Baker *(as the Doctor)*, Matthew Waterhouse *(Adric)*, John Woodnutt *(Seron)*, Anthony Ainley *(Tremas)*, Denis Carey *(The Keeper)*, Sheila Riskin *(Kassia)*, Robin Soans *(Lucic)*, Sarah Sutton *(Nyssa)*, Roland Oliver *(Neman)*, Geoffrey Beevers *(Melkur)*, Philip Bloomfield *(Foster)*, Margot Van Der Burgh *(Katura)*. Directed by **John Black**, Teleplay by **Johnny Byrne**, Script Editor **Christopher H. Bidmead**, Designed by **Tony Burrough**, Incidental music by **Robert Limb**, Produced by **John Nathan-Turner**.

LOGOPOLIS (Serial 5V, 4 episodes)

EPISODE 1 (February 28)
From across a by-pass a lone white figure watches an historic scene enacted. Escaping from a dimensional anomaly of depleting regression, caused by the Master's TARDIS, the Doctor emerges from behind his Ship only to be confronted by the Police. Escorted to a red Spitfire he identifies the trade mark (two tiny bodies shrunk by a compression imploder) of probably the most evil and cunning genius of the Universe. The Master!

EPISODE 2 (March 6)
Obtaining from the Monitor the Block Computations to restore the Ship's Chameleon circuit, the Doctor asks one more favour of his friend. To look after his two companions as what lies ahead is for him and him alone. As the Doctor re-programmes the TARDIS, Nyssa mysteriously appears just in time to see a Block Transfer Instability as the Ship begins to shrink smaller and smaller!

EPISODE 3 (March 13)
Logopolis is dying! Thanks to the ambitious Master, yet again over-reaching himself by using a device to emit a sound cancelling wave which literally brings Logopolis to a halt. Far from being a temporary measure of grace the Master's machine is, in fact, generating entropy and eroding structure. An irreversable process! Having ushered Adric, Nyssa and Tegan into the TARDIS the Doctor has but one last hope. Collaboration with the Master!

EPISODE 4 (March 20)
When handing over the Ship's key to the Watcher on Albert Bridge, the Doctor dipped into the future. Now, hanging from the gantry by cable he is about to experience the forewarning. As some of his most notable enemies flash through his mind, he falls and it is over. Prostrate, his Time Lord Regeneration Cycle begins to take effect. As every cell in his body begins to oscillate he sees some of his closest friends as though they have come to say goodbye. Then everything goes blank.

Tom Baker *(as the Doctor)*, Peter Davidson *(also as The Doctor)*, Matthew Waterhouse *(Adric)*, Janet Fielding *(Tegan)*, Sarah Sutton *(Nyssa)*, Anthony Ainley *(The Master)*, Dolore Whitman *(Aunt Vanessa)*, Tom Georgeson *(Detective Inspector)*, John Fraser *The Monitor*, Christopher Hurst *Security Guard)*, Adrian Gibbs *The Watcher)*, Robin Squire, *(technician)*.
Directed by **Peter Grimwade**, Teleplay by **Christopher H. Bidmead**, Script editor, **Christopher H. Bidmead**, Designed by **Malcolm Thornton**, Incidental music by **Paddy Kingsland**, Produced by **John Nathan-Turner**.

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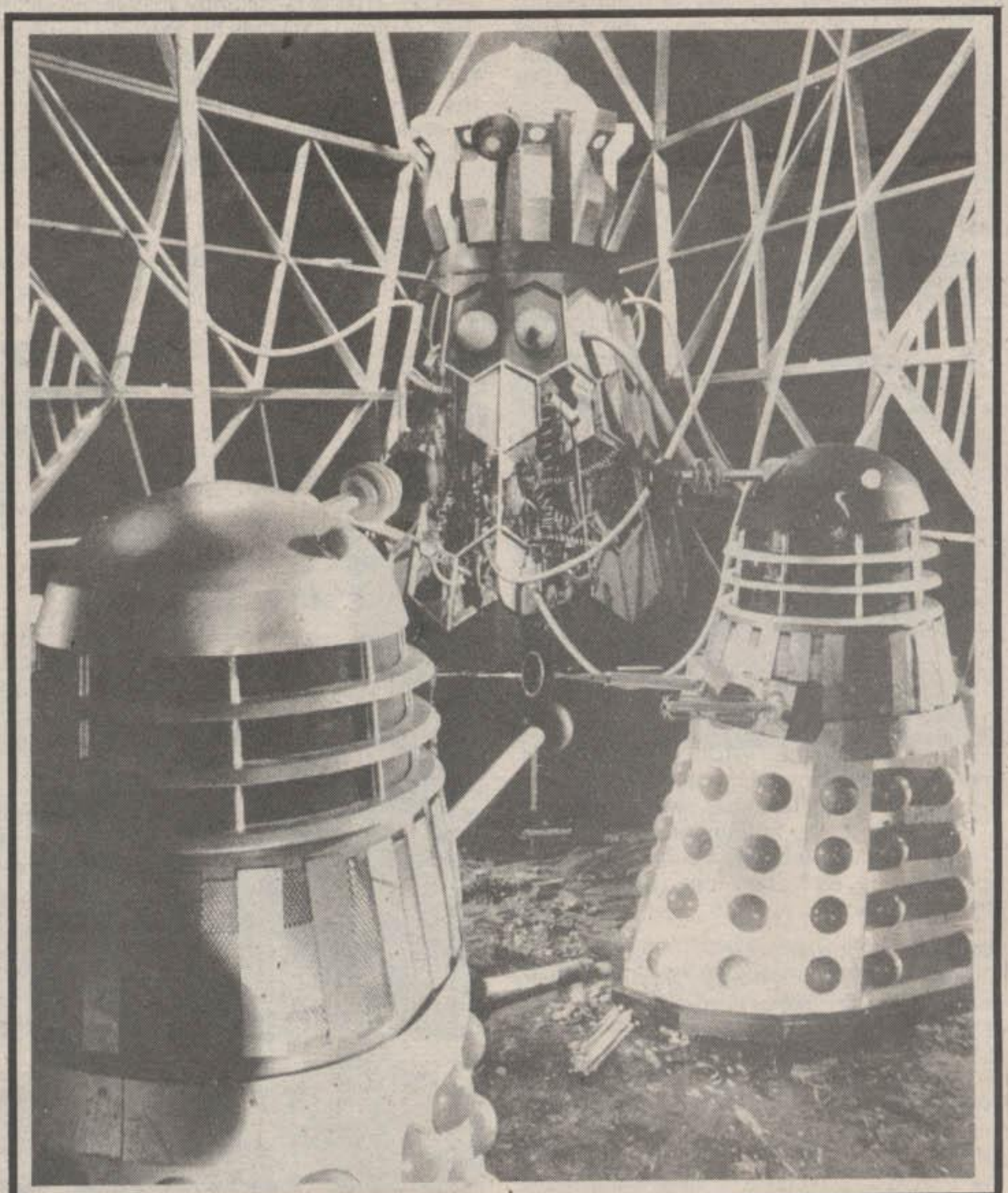

Welcome once again to the *Matrix-Data Bank* where you ask the questions and we find the answers. The popularity of this part of the magazine is reflected in the amount of letters we receive. It has proved to be a very successful and entertaining way in which to learn more about your favourite programme. So keep the questions coming as we have just as much fun answering them as you do asking. For those of you who think you may have a stickler and want to try and catch us out there is a new section in the *Gallifrey Guardian* called "Beat the Panotropic Net," where we invite you ask us something we can't answer. If you should succeed (which is very unlikely) then a suitable reward may be forthcoming, so get those brain boxes working and the best of luck.

Back to this issue of *Data Bank*. Kevin Galliers of South Wales has two problems. 1) Is it possible to obtain on record the soundtrack from the two *Doctor Who* feature films? At the moment I'm afraid the answer is no. However, and this may be more to your liking, both films have in fact been released on video tape by Thorn-EMI, home video division. A little more expensive to buy than a record but most hire shops should stock them. *Doctor Who and the Daleks* is available on; TVC 90 0595 2 and *Daleks Invasion of Earth,* 2150 A.D. is available on; TVC 90 0688 2.

Secondly, Kevin asks if the BBC still have 'Bessie', the Doctor's roadster? Bessie, at the moment, is housed in Blackpool and is used several times a year in parades, the opening of the illuminations and when requested at special appearances. As to whether it will reappear in the programme. Who knows!!!

David Gray from Yorkshire wants to know whose face appeared on the visi-screen as the Controller in *Macra Terror*. The static image of a young man that appeared throughout episodes one, two and three is without a credit. However, the voice belongs to that of Denis Goacher who is relatively young! The real Controller, the old man, was played by Graham Leaman of *Three Doctors* fame.

And now a Key question from James Roberts of Esher. Apart from the Daleks and K-9 all the props in the exhibitions are supposed to be genuine. Therefore, how is it possible that there is a complete Key to Time cube simultaneously at both Longleat and Blackpool as well as one segment having been given away as a prize? You have not been conned James. They are all genuine! I'll explain. Because of each segment's intricate design it is impossible to piece all six together into a cube. So a solid cube was also made which was seen at the very beginning of *Ribos Operation*. At the very end of the *Armaggedon Factor* yet another cube was made, this time it included the Chronodyne segment which replaced the sixth missing segment.

Another question that keeps cropping up concerns old stories. This is a little surprising as we have already published twice a complete guide to the BBC Archives. However, to answer Neil McCleod's query as to how many whole stories remain from the Hartnell, Troughton eras, here goes. The BBC Archives have in their vaults the following:

Unearthly Child, The Sensorites, The Web Planet, The Dominators, The Daleks, Planet of Giants, Space Museum, Mind Robber, Edge of Destruction, World's End, The Chase, The Krotons, Keys of Marinus, The Rescue, The Ark, Seeds of Death, The Aztecs, The Romans, The Gunfighters, The War Games.

Poor Pat Troughton hasn't fared very well from the BBC's point of view and they are now laboriously tracking down and recovering some missing episodes. If any reader can assist us in this mammoth task we would be delighted to hear from them. In a future issue we will print a complete update on the situation.

Finally from Gerrard Butler of Sheffield; "In the first Dalek adventure, the Daleks could only move on metal, yet in *Genesis of the Daleks* the Daleks were moving on the surface of the planet. How so? *Genesis* was (in time) before *The Daleks.*" As was mentioned at the time, in *The Daleks* and *World's End* the Doctor pointed out to Ian that their adventure on Skaro was well into the future and the Invasion of Earth was the Dalek's mid history. To enable them to move about in the *World's End* story the Daleks had a special disc fitted to their backs, drawing power from the Power Antenna. In "Genesis" and other adventures with Daleks scampering about alien terrain they have been fitted with vertical slats affixed to the top horizontal band, thus drawing power that way. Obviously those Daleks of the future were "city" Daleks and had no need for the increased mobility. After the civil war, *Evil of the Daleks,* Dalek civilization took somewhat of an about turn having to relearn some of their technical skills. It was during this time that the adventure *The Daleks* took place.

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THE NEW SEASON

arc of infinity

A pioneer in his day the Doctor was highly respected by his own people and he enjoyed the praise and fame it brought him. Then, once having achieved their ultimate goal of time travel, the hierarchy of Gallifrey came to a grave decision. Because of their interference on the planet of Minyos with catastrophic results, a policy of non-interference was declared. This course of action, or non action, went against every fibre in the Doctor's body. He argued until he was blue in the face but the High Council were steadfast. As a consequence the Doctor and his granddaughter, Susan, took what they considered was theirs and left Gallifrey under a black cloud. They did not intend to return for a very long time.

However, as we know, universal events decreed otherwise and the Doctor did return when captured at the end of his encounter with the War Lord and his evil War Games. Fortunately, Susan had already escaped into the depths of time and space.

Twice since then the Doctor has returned to his home world, winding up as President on his last visit. Finally, he relinquished this honour and left Gallifrey with a peace formula that if he kept out of the way, the Time Lords would turn a blind eye to his activities. This uneasy truce lasted until he was ordered to retrieve the Key to Time for the White Guardian and was given Romana to assist him.

The Key safely returned, Romana, unfortunately, decided that she did not want to return to Gallifrey preferring to stay with the Doctor. With the help of the Randomise the Doctor kept Romana from her mentors until she elected to remain in E-Space with Lazlo.

The Doctor considered this to be the end of the Romana episode. Apparently, the Time Lords do not agree for now he finds himself summoned back to the Capital, presumably to face the consequences of the missing Romana.

Arriving home he is immediately confronted by the new Lord President and the High Council; the Castellan, Chancellor Thalia, Cardinal Zorac and Councillor Hedin. Instead of retribution, they seem unconcerned about Romana and more worried that the Doctor's Bio-Pattern (a detailed description of the Doctor's molecular structure) has been removed from the master computer, known as the Matrix. Thus begins one of the Doctor's most dangerous quests and finds himself confronting a mysterious and deadly adversary. Who?

While these traumatic events are reaching a climax, far across the Universe a seemingly totally unconnected scenario is being acted out. On the planet Earth, in the country of Amsterdam, two pals are on a hitch hiking holiday. Robin Stuart and Colin Frazer.

Apart from bicycles and tulips Amsterdam has other more obscure tourist attractions. It is in one of these, an underground crypt, that Robin and Colin are experiencing extraordinary happenings.

Somehow these two remote universal events are connected with the Doctor being the hinge pin!

'Arc of Infinity', serial coded 6E, is penned by successful Keeper of Traken writer, Johnny Byrne and directed by Black Orchid and Time-Flight Director, Ron Jones.
Jones.

Playing the colourful array of characters are an equally interesting group of actors. Besides the regular cast we are delighted to welcome back veteran *Doctor Who* actor, Michael Gough, who plays Councillor Hedin.

Another *Doctor Who* veteran of 1966, Leonard Sachs, plays the all important part of the Lord President. Colin Baker (Babon the Terrible) makes an appearance as Commander Maxil. Paul Jerrico as The Castellan and Ian Collier as the Renegade.

All in all a very interesting and exciting adventure is in store for us.

snakedance

mind on Deva Loka it now transpires that wherever this creature may be lurking, it is still capable of influencing its previous victims. Bent on returning to its home planet of Manussa, from its "inside world", the Mara directs the helpless Tegan to set the TARDIS co-ordinates for Manussa. Once there the creature hopes to be able to re-establish its once held power.

It is interesting that now on Manussa the Mara is merely a legend from the past. This would indicate that this mind parasite is capable of great age, or possible immune to ageing altogether, and that some time in its past was defeated and banished from the planet. The stories relating to this are as many as they are varied, so the exact truth is not absolutely clear. One is led to conjecture exactly how a being that exists in the universe of the mind can be physically banished from a All of us have dreams. Some dreams are good and others are nightmarish. For Tegan, though, the problem goes deeper. On Deva Loka she fell victim of the mysterious Mara which at the time was trapped in the 'Inside World' of the Kinda. The Kinda, inhabitants of Deva Loka, managed to release themselves from the Mara's hold with help from the Doctor. The Mara is a snake-like creature that seems to thrive on evil thoughts and somehow gains entry into people's minds in order to guide their actions for its own evil purposes. The reasoning of the Mara, it would seem, is that its actions are purely natural and it finds great satisfaction in the mind devastation and chaos that it wreaks. In other words it acts, in an evil way simply because it wants to. In a similar vein to Sutekh's logic from *Pyramids of War.*

Although the Mara was cast out of Tegan's mortal world. No doubt it will be revealed in one of the Mara myths.

Manussa, meantime, has capitalised on their half forgotten legend of the evil reign of the Mara by using these stories as a method of attracting tourists to the planet.

Inevitably, the TARDIS materialises on Manussa and for the second time the Doctor has to face an intangible enemy. Which is rather like trying to fight a shadow.

One thing about *Snakedance,* which is apparent, is that the outcome is by no means certain. Credulity is one of the aspects inherent in *Doctor Who* which has made it the success that it is. The Doctor does not always win. Indeed, his meddling has been known to cause catastrophic results. What will actually happen in *Snakedance,* we will have to wait and see but the story does have all the makings of a classic, as did the unfortunately misinterpretted *Kinda. Snakedance* as *Kinda* is very visual with adult undertones for those who can appreciate them. In fact, good *Doctor Who.*

Serial coded 6D, *Snakedance* was written by *Kinda* author, Christopher Bailey. This time we have a woman director in the form of Fiona Cumming. Fiona recently directed the excellent *Castrovalva* and back in 1966 was part production team of (to date) the penultimate historical story, *The Highlanders.*

As well as the regular cast they are joined by John Carson playing *Ambril.* Colette O'Neil as *Tanha* and Brian Miller, as *Dugdale.*

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History of the Doctor Who EXHIBITIONS

"*Doctor Who* is more than just a programme. It is an experience. For those who are involved in making *Doctor Who* it is not just a job but a commitment." So says Terry Sampson, the man behind the *Doctor Who* Exhibitions. This year, apart from being *Doctor Who*'s twentieth anniversary, it is also the tenth anniversary of the Longleat Exhibition.

In 1974 the Science Museum held an exhibition based on the B.B.C. Special Effects Department. There is no doubt that the TARDIS Control and incumbent Monsters were the highlight of the day.

The Exhibition was then taken North to Middlesborough for six months along with other items of interest namely, The Haunted Mill, Lunar Module, Lunar Rover, Breakaways and trickshots with cameras, in fact a complete background to visual effects. However, it was the TARDIS Console again that was the main draw and families were queuing for a very long time to get in. The popularity was so great that there was some difficulty in getting some school children to leave the TARDIS Area!

From Middlesborough, the Exhibition was destined for the Liverpool Museum but because of the industrial troubles of that time (power cuts 3 hours on, 3 hours off) the Exhibition became impractical. The TARDIS Console from that original Exhibition was to appear later in Blackpool and is indeed still there.

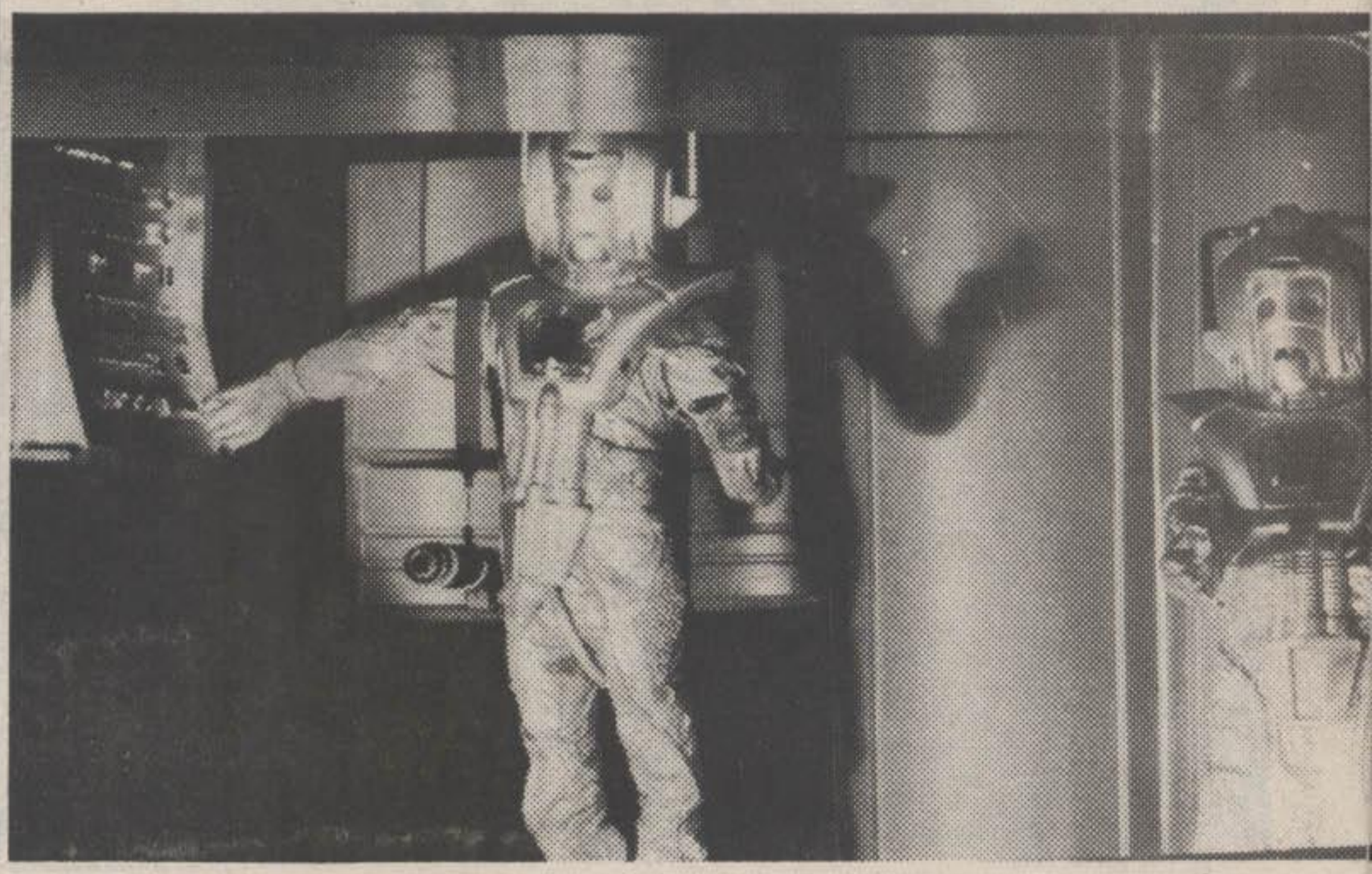
Surprisingly the TARDIS Console at Longleat is a two thirds scaled down version of the Blackpool original and both differ in design from the one used in the programme. This was necessary for two reasons, one; it was felt improvements could be made to update it and two; the T.V. version just didn't lend itself to animation on the scale required.

Around the time of the Science Museum Exhibition, Longleat House was exhibiting costumes from the B.B.C. production 'The Six Wives of Henry VIII' and having a very successful run. While visiting the Science Museum the Marquis of Bath was so impressed by the popularity of *Doctor Who's* TARDIS that arrangements were made to produce the same show at Longleat House, albeit on a slightly smaller scale. Much to the delight of B.B.C. Enterprises and Lord Bath, the Exhibition, complete with Monsters, has been an immense success.

Blackpool is one of the only places in Britain that has the largest and longest tourist seasons. So where better than to have a *Doctor Who* Exhibition? Like the actual programme, competition has sprung up in the form of rival exhibitions e.g. the Gerry Anderson Exhibition. But history has a way of repeating itself and like their T.V. counterparts all opposition has fallen by the wayside while *Doctor Who* remains steadfast! In fact last year, just over a quarter of a million people visited the Exhibition. Longleat, whilst remembering its remote location, smaller site and shorter season compares very favourably, well in excess of one hundred thousand visitors. One interesting point concerning Blackpool is that because of the illuminations from the end of August to the end of October, the Exhibition sees more visitors in that period than they do from Easter until the end of August.

The actual design of the original layout was that of Tom Carter. Today's Exhibitions are a play on his original conception and have rarely changed. Over the years, the first Monster seen when entering the Exhibition has tended to be scary. With the subdued lighting and eerie music the whole atmosphere is done for the purpose of lifting you from the outside world into the 'Universe of Doctor Who'. The result is a thoroughly entertaining experience. So successful has this been that in ten years not one letter of complaint has been received from the sackfulls sent, although its known that some younger children are a little dubious and refuse to go in. However, as with the actual programme, the responsibility of entry rests with the parents.

Unfortunately, expansion is not possible. At Blackpool it is purely physical limitations whereas at Longleat, that area has already been extended as far as was allowed, although the Marquis of Bath has no



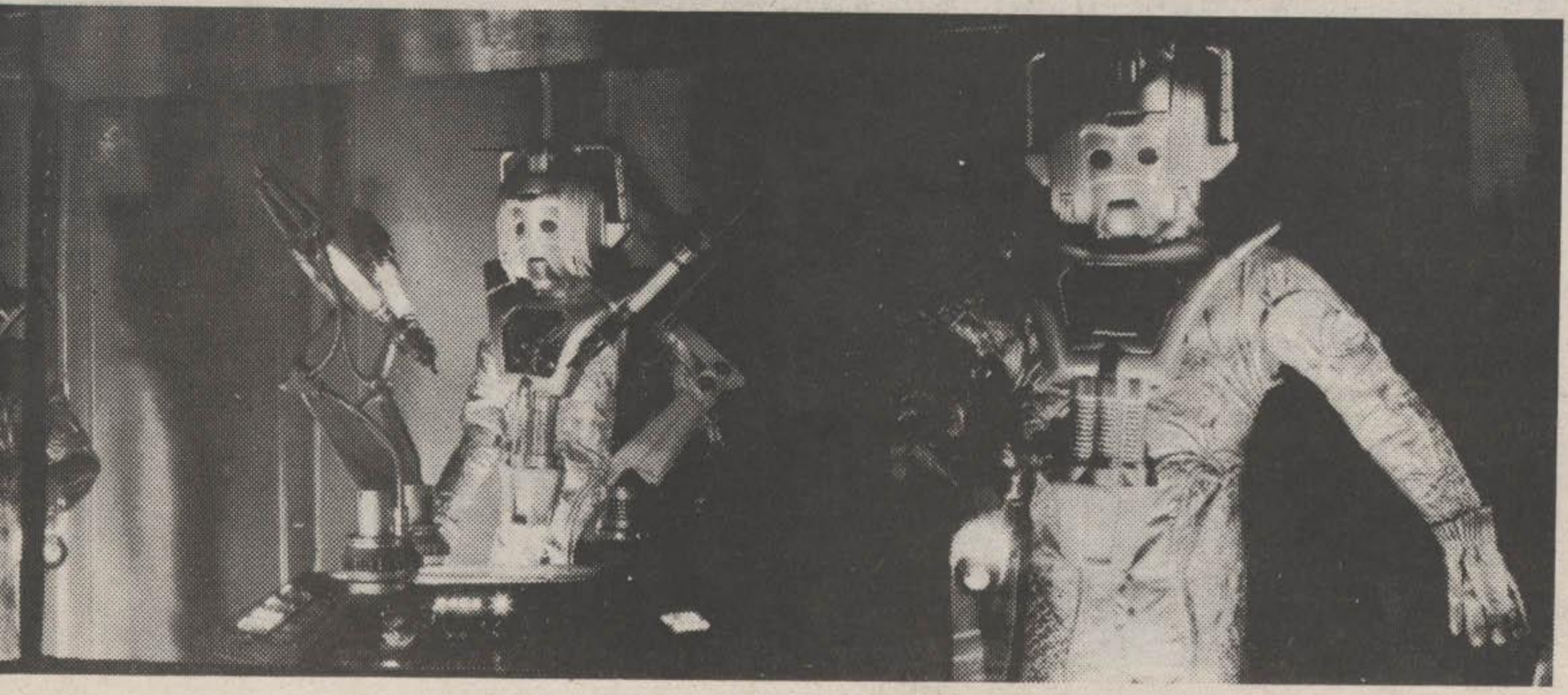
objections to further extension, the stately home is a historic building and that is that.

Everything at the two Exhibitions, apart from the custom made Daleks and K-9, are originals from the series. As the Monsters and props are finished with in the studio they are allocated or one or other of the Exhibitions. Then, according to their popularity, on subsequent years alternate between the two shows, or other special events. The Giant Robot is a prime example of this, as well as being a regular traveller up and down the M5/M6 Motorways, it has even paid a visit to Los Angeles. To have withstood so much manhandling proves how well made these props are. Even so wear and tear does take place and the gap between October to Easter is used for refurbishment and updating. Only rarely has an Exhibition been opened over the Christmas Holidays and care has to be taken not to show anything that has yet to reach the screen.

At the end of each Exhibition is a very veritable Aladdin's Cave of merchandise related to the programme that can be purchased. This ranges from postcards to records, books, models etc. to wallpaper. This part of the Exhibitions also enjoys a phenominal success, as an example of this, 500 ordinary ball point pens that had 'B.B.C. Doctor Who Exhibition' engraved on the side were put on sale, in one day 80 were sold and a week later they were all gone. B.B.C. Merchandising is responsible for licensing the material although outside manufacturers are allowed to produce associate items much of which can only be bought at the Exhibitions.

People often ask for items which are not produced. If there is a reasonable demand and it is viable commercially, then steps are taken to put the suggestion into production. Most of the items at the Exhibition shops ►

Left: Opening day at the Doctor Who Exhibition at Blackpool in 1974. Below: A lineup of Cybermen from the recent adventure, Earthshock.



started life this way, from visitors requests. However, some ideas fall flat for no apparent reason. Midway through the U.N.I.T. era many requests for a model of the Doctor's car 'Bessie' were received. In fact, even Jon Pertwee himself suggested such a notion. B.B.C. Enterprises agreed that it should be a good seller and tendered a licence.

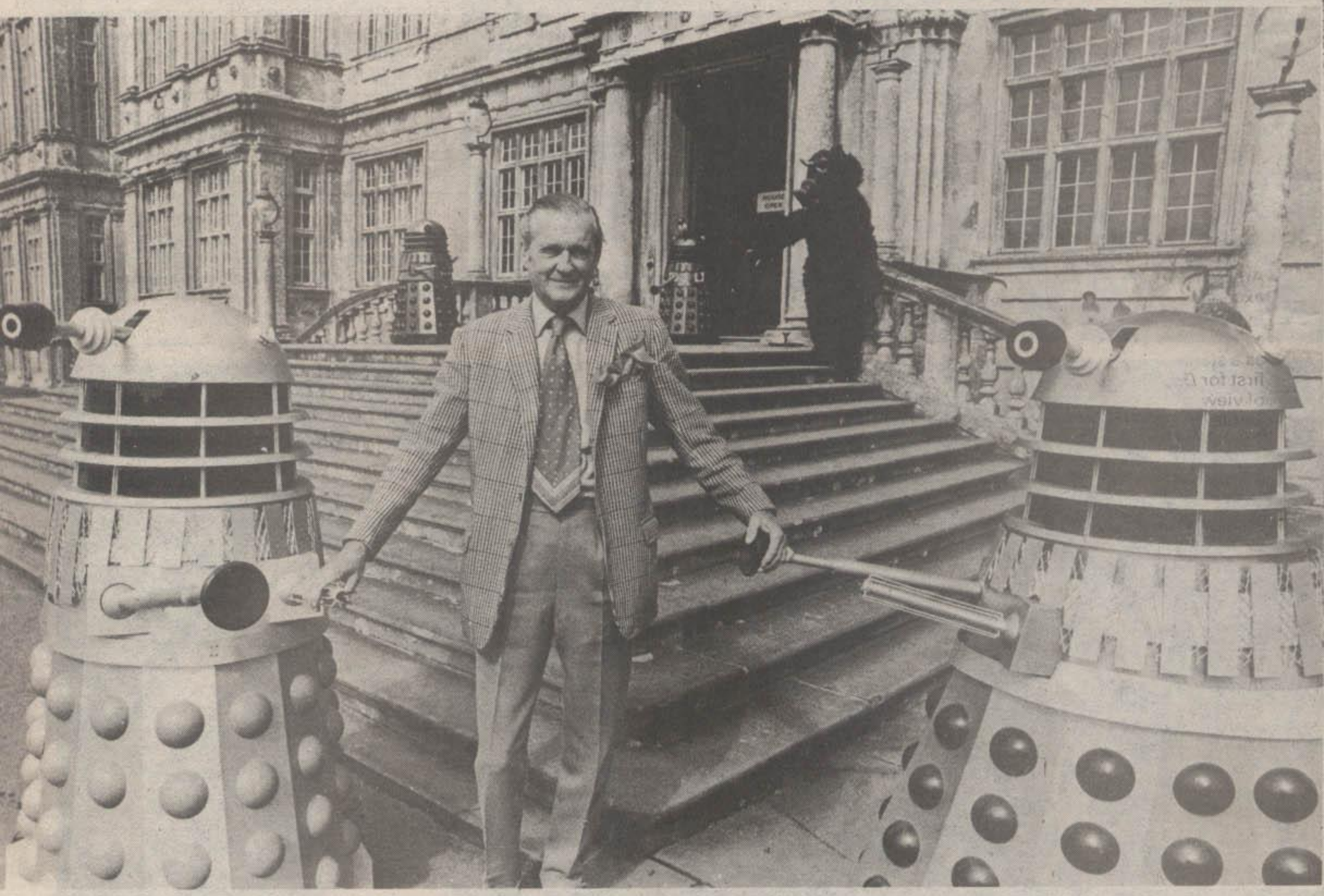
Unfortunately, no toy manufacturer took up the idea and B.B.C. Enterprises were not capable of producing such an intricate item, their forté resting mainly in the stationary department. The two shops try to stock everything that is merchandises either by the B.B.C. or under licence. So if you are missing the odd Target novel or Key Ring, you know where to go.

In Blackpool, apart from the Exhibition, there is a one hundred and twenty foot tableau which makes an appearance only during the illuminations. On it is the TARDIS Control, Peter Davison and K-9. These are all animated. There is also two Daleks, a Wirrin, a Sontaran, three Cyberman and the infamous Robot. In the past six years it has been estimated to have been seen by over fifty million visitors!

Another recent but smaller Exhibition is at Madame Tussauds. The exhibits are not original but are excellent reproductions. Since its opening two years ago Madame Tussauds attendance figures have increased considerably.

Generally, it is felt, one more Exhibition could be staged in Britain without oversaturation. Finding the right site though is a problem. One of the main difficulties is to get a volume of visitors. Blackpool is a famous holiday resort in its own right, from an Exhibition point of view it caters for Scotland, North-East and North-West, Leeds and Newcastle. Birmingham is only two hours away, while Manchester only one hour. Longleat is also an attraction in its own right, being en route for anyone travelling South-West to Bath, Bristol, Devon and Cornwall. A London venue would be ideal providing the costs were not prohibitive, possibly somewhere South-East.

In America Doctor Who has taken off in a big way. There are three main reasons for this. One Tom Baker's enthusiasm and involvement to promote the show, (which I'm sure Peter Davison will continue). Two; the American distributors, Lionheart, are doing an excellent promotion exercise and thirdly; of late, John Nathan-Turner's superb production of the show. At the moment talks are in progress and 'Lionheart' are considering certain proposals to stage a display in America, possibly a travelling Exhibition. Los Angeles has already had a foretaste some five years ago when Lionheart featured a Dalek from Blackpool, the Giant Robot and several other Monsters at a television sales convention. It almost goes without saying that *Doctor Who* was the hit of the day and as a result sold one hundred and



Left: The Marquis of Bath and a clutch of Daleks, which at the time were on show at the Longleat Doctor Who Exhibition. Above: The TARDIS console currently on show at Blackpool. Right: Tom Baker poses for a photo with a young hospital-bound fan.

seventy two episodes throughout America. (See Gallifrey Guardian).

Another major customer of *Doctor Who* is Australia. They have had, with a few censored exceptions, the show from the very beginning. In fact the programme is so popular now that ABC buy the show virtually as a standing order. That must be another first for *Doctor Who* from an exhibition point of view, although it may not be commercially viable for the B.B.C. the situation is constantly under review.

Several Doctors and Companions have honoured the Exhibitions with personal appearances and signed many autographs. This is only part of the off-screen work they do. Mainly, the Doctor is asked to open anything from hospitals, fetes, garden parties to book promotions. The work is very strenuous but helps public relations for the programme. Having said that, the Doctor does not just turn up at the venue, several B.B.C. P.R. people spend days organising these events so that everything runs smoothly. Occasionally, there are special visits, i e, to hospitals and children's homes. Many a sick child has been helped along the road to recovery by Tom Baker's hypnotic stare or Jon Pertwee's magical charisma. Even a handshake from Elisabeth Sladen can seemingly cure a cold. All this brings a great amount of pleasure to children who may miss an episode or two because of an illness or even to some who are permanently bedbound and may never have been able to watch *Doctor Who*.

The artists themselves derive a great pleasure from these events but it is extremely hard work, all of which is voluntary. When reading this one realises what a terrific and unique group of people they are. For this commitment takes *Doctor Who* far beyond being just a TV programme, more a way of life for all those involved in the making and selling of the show.

In celebration of *Doctor Who*'s twentieth anniversary and also B.B.C. Enterprises association with Longleat, this spring will see the 'Doctor Who Celebration—20 years of a Timelord.' It will be held in the 12,000 acres of Longleat. A two day event that will be held under canvass to be aimed not only at the dedicated fans but as an experience for all the family. The public will see how special effects are done, costumes are designed and made and behind the scenes. Also, explanations of how sets are constructed and designed and used. Practical demonstrations will be an attraction, ranging from visual effects to the electronic workshop. It is hoped that several artists will be in attendance. (Watch these pages for more news).

Basically, the Exhibitions are superb publicity for *Doctor Who* and the B.B.C., but at the same time must remain commercial. Julie Jones of B.B.C. Enterprises would like to invite readers to comment on the Exhibitions in terms of standard, what they might like to see and any thoughts that they might have. This could range from extra lighting on a particular monster to a new site for a third Exhibition. Jule can be reached at: Julie Jones Exhibitions Co-Ordinator, B.B.C. Enterprises, Villiers House, Ealing Broadway, London. W.5. It must be pointed out that she will not be able to reply to your letters but thanks you for your thoughts and ideas.

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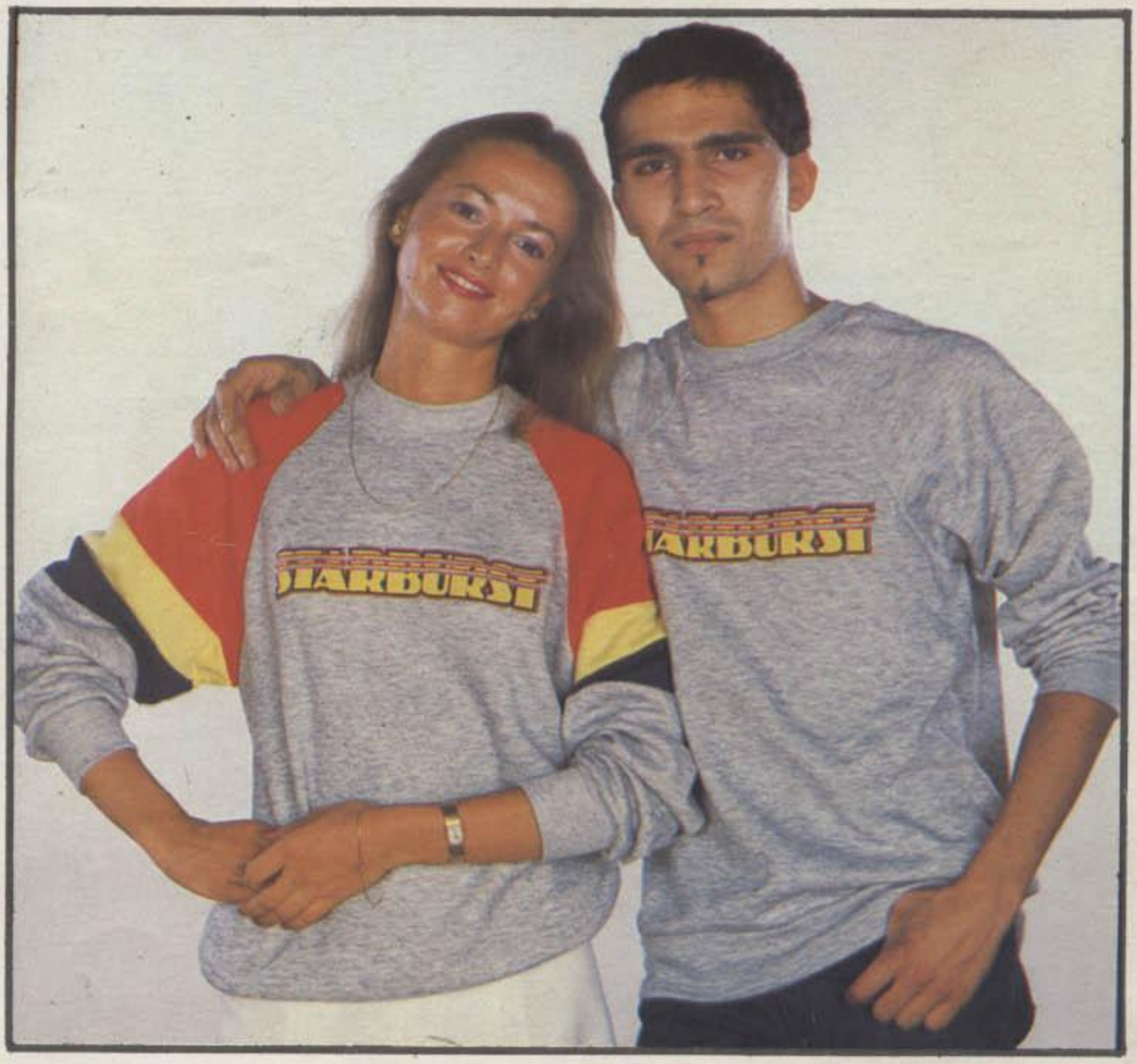

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